

Nº 31401.

Deux Pièces

pour Violoncelle

avec accompagnement

de Piano.

Nº 1. Larghetto... Pr. 40 c.

Nº 2. Scherzino... Pr. 60 c.

par

N. Potolowsky.

Op. 3.

1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

1896

Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musicale russe et du Conservatoire à Moscou.

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Thalstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

CLOSED
SHELF

379321

3

Larghetto.

N. POTOLOWSKY. Op. 3, № 1.

Cantabile espressivo.

Violoncello.

Piano.

p *f*

mf *ritard.*

a tempo *p* *a tempo* *p*

92044 Int. v. 100. Music paper, 900000

The musical score consists of four systems, each with a vocal line (soprano or alto clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The time signature is 9/8.

System 1: The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Dynamic markings include *ritard.* (ritardando) and *ritard.* (ritardando). A fermata is placed over the final measure of the piano part.

System 2: The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *a tempo*, *p* (piano), *a tempo*, and *cresc.* (crescendo).

System 3: The vocal line begins with a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Dynamic markings include *f* (forte), *rit.* (ritardando), *f* (forte), and *rit.* (ritardando).

System 4: The vocal line continues with a half note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *a tempo*, *più f* (più forte), *a tempo*, and *cresc.* (crescendo).

rit. molto

ff rit. molto

Poco meno mosso.

p

Poco meno mosso.

p

Tempo I.

f Tempo I.

rit.

f a tempo

pp

rit. dim.




m. s.

pp

COMPOSITIONS RUSSES

pour Violoncelle et Piano.

	B. K.		B. K.
Albrecht, L. Romance	—50	Korestschenko, A. Op. 34 № 1. Sonnet d'amour	—60
Epicédion, à la mémoire de Ch. Davidoff.	—40	" " 2. Barcarolle.	—80
Aloiz, L. Op. 9. Romance	—90	Kühner, W. Op. 7. Suite G-dur: №№ 1. Sonate. 2. Scher- zo. 3. Romance. 4. Intermezzo. 5. Rondo-Finale	2 50
" " Op. 22 № 1. Sérénade orientale	—60	" " Op. 7. № 4. Intermezzo	—35
" " " 2. Souvenir de Kieff	—70	Ladoukhine, N. Mélodie	—40
" " Op. 26. Air et Gavotte	—80	Marx-Markus, Ch. Op. 18. Huit pièces mélodiques et instructives.	1 —
" " Op. 47 № 1. Mélodie	—75	Mulert, F. v. Op. 13 № 2. Menuet. G-dur	—60
" " " 2. Sérénade espagnole.	—60	" " Op. 14 № 1. 2-me Nocturne. B-dur	—60
" " " 3. Elégie.	—75	Naprawnik, E. Op. 67 № 1. Elégie	—75
" " " 4. Mazurka de concert.	1 50	" " " 2. Valse	—75
" " " 5. Aveu.	—75	" " " 3. Berceuse.	—75
Arensky, A. Op. 12 № 1. Petite ballade.	—50	" " " 4. Allegro giocoso	—75
" " " 2. Danse capricieuse.	1 —	Némérowsky, A. Op. 46. Mazurka.	—40
" " Op. 56 № 1. Orientale.	—60	Pachulski, H. Op. 4. Trois morceaux: №№ 1. Mélodie. 2. Fantasiestück. 3. Chanson triste. 1 —	—
" " " 2. Romance.	—60	Rébikoff, W. Chant sans paroles	—50
" " " 3. Chant triste	—60	" " Feuillet d'album.	—25
" " " 4. Humoresque	—60	Roubetz, A. Andante cantabile.	—40
Bernard, M. Rêverie	—50	Rutkowsky, Op. 4. Nocturne.	—60
Bleichmann, J. Op. 28 № 1. Crépuscule.	—50	Schreiner, A. Op. 16. Fünf Lieder ohne Worte.	1 —
" Op. 28 № 4. In modo d'una Serenata.	—60	Schroen, B. Op. 40. Fantaisie-Sonate.	2 25
Brandoukoff, A. № 1. Nuit de printemps	—40	Schubert, G. Op. 32. Mugnets. Rêverie russe.	—50
" " 2. Nocturne	—50	Schulz-Evler, H. Op. 24. Mirage	—45
" " 3. Romance sans paroles.	—50	" Op. 25. Songerie	—90
" " 4. Romance	—50	" " 26. Plainte d'une âme.	—45
" " 5. Mazurka.	—70	" " 27. Episode romantique.	—45
" " 6. Gavotte.	—60	" " 28. La tristesse.	—30
Bukke, E. Op. 5. Elégie.	—75	" " 29. Gavotte-Badinage.	—70
Cabella, E. Op. 83. Mélodie	—60	" " 30. Ma divinité (Mélodie № 3).	—60
Davidoff, A. Op. 6. Romance.	—60	" " 31. Le revoir. Tempo di Valse.	—90
" Op. 11. Fantaisie.	2 50	Simon, A. Op. 18 № 1. Causerie à la veillée.	—60
Fitzenhagen, W. Op. 32. Trauermarsch.	1 —	" " " 2. Danse russe	—60
" Op. 65. Sérénade.	—60	" " " 3. Chant d'amour.	—60
Glazounow, A. 2 Etudes de Fr. Chopin (Op. 10 № 6 и Op. 25 № 7).	—80	" Op. 42. Fantaisie de concert	1 50
Grodzki, B. Op. 44. Rêverie	—60	Slonow, M. Chanson russe.	—50
Hoth, G. Op. 1. Cantabile.	—60	Stadler, J. Berceuse.	—45
" Op. 2. Solitude.	—75	Terestschenko, N. Op. 31. Sonate. A-moll.	3 50
" Op. 18. Aria	—40	Tschaikowsky, P. Op. 33. Variations sur un thème Rococo.	1 80
" Romance.	—75	" Op. 62. Pezzo capriccioso. Morceau de concert.	1 —
Ippolitow-Iwanow, M. Op. 19. L'aveu. Romance.	—40	" Solo de Violoncelle, tiré du ballet "La Belle au bois dormant" (Kleinecke)	—50
Kadlec, A. Op. 31. Souvenir de Ch. Davidoff.	—50	Waghalter, H. Op. 12. Gavotte.	—60
Kleffel, A. № 1. Chanson sans paroles.	—40	Weymarn, P. Op. 7 № 1. Romance.	—40
" " 2. Barcarolle.	—40		
" " 3. Ballade.	—40		
" " 4. Légende	—40		
Köhler, M. Op. 48 № 1. Feuille d'album	—40		
" " " 2. Gavotte.	—60		


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Scherzino.

N. POTOLOWSKY, Op. 3, № 2.

Violoncello. **Allegro.**

p leggiero

Piano. **Allegro.**

p *pp*

pizz. *arco* *p* *cresc.*

rit. *f* *a tempo* *arco* *a tempo* *mf*

rit.

First system of musical notation. The top staff features a melodic line with a trill and a pizzicato (pizz.) instruction. The middle and bottom staves show a piano accompaniment with eighth-note patterns. A first ending bracket is present in the middle staff.

Second system of musical notation. The top staff is marked *arco* and *mf*. The middle staff begins with a fortissimo (*fp*) dynamic. The bottom staff continues the piano accompaniment. A pizzicato (pizz.) instruction appears at the end of the system.

Third system of musical notation. The top staff is marked *arco* and *mf*, with a crescendo (*cresc.*) and a ritardando (*rit.*) leading to a *molto* tempo change. The middle and bottom staves also show a crescendo and ritardando. A first ending bracket is present in the middle staff.

Poco meno mosso.

Fourth system of musical notation. The top staff is marked *p a tempo molto cantab. espress.*. The bottom staff is marked *pp a tempo*. The system contains four measures of music with a consistent piano accompaniment.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the vocal part is in a single staff. The key signature has two sharps (F# and C#). The tempo and dynamics are indicated by various markings throughout the piece.

System 1: The piano part features a complex accompaniment with many sixteenth and thirty-second notes. The vocal part has a melodic line with some grace notes.

System 2: The piano part includes several triplet markings. The vocal part continues with a melodic line.

System 3: The piano part has a more rhythmic accompaniment. The vocal part includes the instruction *cresc. e accel. poco a poco* and *cantab. espress.*

System 4: The piano part has a more rhythmic accompaniment. The vocal part includes the instruction *p cresc. e accel. poco a poco* and *cantab. espress.*

System 5: The piano part has a more rhythmic accompaniment. The vocal part includes the instruction *ten.* and *cantab. espress.*

accel. *rit. molto* *a tempo* *f*

mf *a tempo*

cresc. e accel.

cresc. e accel.

rit.

pizz.

Tempo I. *p leggiero*

Tempo I. *pp*

arco
p *cresc.* *rit.*

pp *cresc.* *rit.*

pizz. *a tempo* *arco* *f*

a tempo *mf*

ff

pizz. *arco* *mf*

mf *fp*

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *pizz.* (pizzicato) marking, followed by an *arco* (arco) marking. The dynamics include *f* (forte) and *cresc.* (crescendo). The bottom staff is in bass clef with the same key signature, featuring a *p* (piano) dynamic and a *cresc.* marking. The system concludes with a *tr* (trill) marking over a note in the top staff.

Second system of musical notation. The top staff begins with a *rit.* (ritardando) marking, followed by *a tempo* and *pizz.* markings. The dynamics include *f* and *p* (piano), with a *cresc.* marking. The bottom staff also begins with a *rit.* marking, followed by *a tempo* and *cresc.* markings. The system concludes with a *tr* marking over a note in the top staff.

Third system of musical notation. The top staff begins with an *arco* marking, followed by *f* and *cresc.* markings. The dynamics include *f*, *cresc.*, *accelerando*, *poco*, *a* (ad libitum), *poco*, and *ff* (fortissimo). The bottom staff begins with *f* and *cresc.* markings, followed by *mf* (mezzo-forte), *cresc.*, *accelerando*, *poco*, *a*, *poco*, and *f*. The system concludes with a *tr* marking over a note in the top staff.

Fourth system of musical notation. The top staff begins with a *pizz.* marking, followed by *p* (piano) and *pp* (pianissimo) markings. The bottom staff begins with *mf* and *p* markings, followed by *pp*. The system concludes with a *tr* marking over a note in the top staff.

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Aloiz, L. Op. 9. Romance	—90	Kühner, W. Op. 7. Suite G-dur: № 1. Sonate. 2. Scher-	
" Op. 22 № 1. Sérénade orientale	—60	" " " 3. Romance. 4. Intermezzo. 5.	
" " " 2. Souvenir de Kieff	—70	" " " Rondo-Finale	2 50
" Op. 26. Air et Gavotte	—80	" Op. 7. № 4. Intermezzo	—35
" Op. 47 № 1. Mélodie	—75	Ladoukhine, N. Mélodie	—40
" " " 2. Sérénade espagnole.	—60	Marx-Markus, Ch. Op. 18. Huit pièces mélodiques	
" " " 3. Elégie.	—75	" " " et instructives.	1 —
" " " 4. Mazurka de concert.	1 50	Mulert, F. v. Op. 13 № 2. Menuet. G-dur	—60
" " " 5. Aveu.	—75	" Op. 14 № 1. 2-me Nocturne. B-dur	—60
Arensky, A. Op. 12 № 1. Petite ballade.	—50	Naprawnik, E. Op. 67 № 1. Elégie	—75
" " " 2. Danse capricieuse.	1 —	" " " 2. Valse	—75
" Op. 56 № 1. Orientale.	—60	" " " 3. Berceuse.	—75
" " " 2. Romance.	—60	" " " 4. Allegro giocoso	—75
" " " 3. Chant triste	—60	Némérowsky, A. Op. 46. Mazurka.	—40
" " " 4. Humoresque	—60	Pachulski, H. Op. 4. Trois morceaux: № 1. Mélodie.	
Bernard, M. Rêverie	—50	" " " 2. Fantasiestück. 3. Chanson triste. 1 —	
Bleichmann, J. Op. 28 № 1. Crépuscule.	—50	Rébikoff, W. Chant sans paroles	—50
" Op. 28 № 4. In modo d'una Serenata. —60		" " " Feuillet d'album.	—25
Brandoukoff, A. № 1. Nuit de printemps	—40	Roubetz, A. Andante cantabile.	—40
" " " 2. Nocturne	—50	Rutkowski, Op. 4. Nocturne.	—60
" " " 3. Romance sans paroles.	—50	Schreiner, A. Op. 16. Fünf Lieder ohne Worte. . 1 —	
" " " 4. Romance	—50	Schroen, B. Op. 40. Fantaisie-Sonate.	2 25
" " " 5. Mazurka.	—70	Schubert, G. Op. 32. Mugnets. Rêverie russe.	—50
" " " 6. Gavotte.	—60	Schulz-Evler, H. Op. 24. Mirage	—45
Bukke, E. Op. 5. Elégie.	—75	" Op. 25. Songerie	—90
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" Op. 65. Sérénade.	—60	" " " 30. Ma divinité (Mélodie № 3).	—60
Glazounow, A. 2 Etudes de Fr. Chopin (Op. 10 № 6		" " " 31. Le revoir. Tempo di Valse.	—90
" " Op. 25 № 7).	—80	Simon, A. Op. 18 № 1. Causerie à la veillée.	—60
Grodzki, B. Op. 44. Rêverie	—60	" " " 2. Danse russe	—60
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" Op. 2. Solitude.	—75	" Op. 42. Fantaisie de concert	1 50
" Op. 18. Aria	—40	Slonow, M. Chanson russe.	—50
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Ippolitow-Iwanow, M. Op. 19. L'aveu. Romance.	—40	Terestschenko, N. Op. 31. Sonate. A-moll.	3 50
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Kleffel, A. № 1. Chanson sans paroles.	—40	" " " Rococo.	1 80
" " " 2. Barcarolle.	—40	" Op. 62. Pezzo capriccioso. Morceau	
" " " 3. Ballade.	—40	" " " de concert.	1 —
" " " 4. Légende	—40	" " " Solo de Violoncelle, tiré du ballet „La	
Köhler, M. Op. 48 № 1. Feuille d'album	—40	" " " Belle au bois dormant“ (Kleinecke)	—50
" " " 2. Gavotte.	—60	Waghalter, H. Op. 12. Gavotte.	—60
		Weymarn, P. Op. 7 № 1. Romance.	—40



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